

THE BILL...



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T H E
Winnipeg Little Theatre

P R E S E N T S

"A CHRISTMAS CAROL"

by CHARLES DICKENS

Dec. 25, 26, 28, 29, 30

70th PRODUCTION-SEASON 1936-37

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The Theatre in Dickens' Time

LONDON, as it is to-day, was the centre of the theatrical world in the time of Charles Dickens. Until 1843, however, only two theatres in London possessed Patents enabling them to keep open throughout the year — Drury Lane and Covent Garden. The remaining ten or a dozen places of amusement, which were supposed to be open for legitimate drama only during the summer months, succeeded in evading the law by the introduction of sufficient dances and music to enable them to call whatever play they produced a "burletta". This very convenient term included opera, farce and burlesque and excluded only pure tragedy and comedy.

There was little luxury in the Early Victorian Theatres. Except in Her Majesty's Opera House there were no stalls, the pit coming right up to the orchestra, and its seats being nothing better than hard wooden benches without backs. The whole floor smelled strongly of oranges and beer, for between acts fruit girls and pot-boys supplied the audience with those refreshments when required. Most of the houses, such as the Haymarket, were lighted only with candles or lamps, and the practice of lowering lights during the performance of the play had not been introduced.

There was no stinting in the programs. It was no unusual thing to play five pieces in one night, alternating two-act comedies with farces; or to give two five-act comedies with a short curtain

raiser. The Christmas pantomime was an old institution and varied but little — Clown, Harlequin, Columbine and Pantaloons were favorites the public demanded and expected to see.

It was in the old Adelphi that some of Charles Dickens' novels, adapted by Stirling, so mercilessly pilloried in "Nicholas Nickleby" were produced with moderate success. When the Surrey started its program of stirring domestic, nautical and murder plays in 1848, several pirated and garbled versions of Dickens' novels were presented. One night Dickens went to see the Surrey's version of "Oliver Twist", and found it so hideous a travesty of his story that in the middle of the first scene he lay down on the floor in a corner of the box and never rose from it until the drop-scene fell.

Public taste was not in favor of good plays, and until well into the '40s generally followed the Queen in preferring Van Amburgh's performing lions and dancing pigs to Macready's Shakespearean revivals. Acrobats, jugglers, human salamanders and, above all, circuses were what people wanted and what managers were eventually forced to give them. Shakespeare, reduced to snappy curtain raisers, and six- or eight-act dramas were the order of the day, and even these did not pay the lessees.

The sudden wave of Puritanism that accompanied the accession of Queen Victoria made matters worse. The stage lost caste on account of its so-called immoral

tendencies and a growing enthusiasm for music emptied the theatres and filled the opera houses and concert rooms. It was not until well into the '60s that the stage began to resume its prestige and win back its rightful place as part of the Nation's culture.

—From HAYWARD'S
"THE DAYS OF DICKENS".

MEMBERS' NIGHTS

The Little Theatre Members' Nights will be resumed early in February, when members will be given the opportunity of experimental work in both acting and producing. One-act plays will be presented, with casts and producers differing in each.

Members interested in attending are asked to telephone Mrs. A. O. Smith, 49 780, or the secretary.

THE NEXT PRODUCTION

There is a possibility that plans for January's production of the Winnipeg Little Theatre will have to be changed. "Springtime for Henry" was scheduled, but through unavoidable circumstances, it may be necessary to postpone this production. In its place, Ashley Dukes' "The Man With a Load of Mischief" will likely be presented. Further details of the January production will be announced in the daily press.



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AN ADVERTISEMENT

Norrie Duthie, secretary of the Winnipeg Little Theatre, has a copy of "The Morning Chronicle" of June 25th, 1837, in which the following advertisement appears:

Oliver Twist by "Boz". Illustrated by George Cruikshank.

This popular story, by the author of "The Pickwick Papers", will be continued in the forthcoming num-

ber of "Bentley's Miscellany" (to be published on the 30th inst.); which will also contain various Humorous Stories, and other interesting contributions, by Thos. Ingoldsby, Captain Medwin, Dr. Maginn, Sheridan Knowles, Father Prout, T. A. Wade, the author of "Stories of Waterloo", the author of "Hajji Baba", and many other distinguished writers; with illustrations by George Cruikshank.

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MAKERS OF CATALOG ILLUSTRATIONS

THE CALENDAR

Little Theatre Saturday Nights Plans are being made for another Saturday try-out on January 16, so keep that date open.

We cannot give the place at which this will be held at the present moment, but full information will be found on the drama pages of the daily papers on Saturday, January 16.

Over 60 attended the last try-out, and we hope to have 100 at the next. Bring any friend who is interested.

Little Theatre Book Club There is still room for members in the Little Theatre Book Club which has an unusually interesting list of books for the Season. Miss Vivian Kyle, telephone 41-228, will be glad to hear from newcomers.

Little Theatre Play-Writing For the Saturday try-outs, new two- and three-minute sketches are required. Writers are provided with an excellent opportunity to try their hands at short plays and are asked to send their offerings as soon as possible to the secretary.

Make-Up Class A visitor at the last make-up class was amazed at the progress being made by those who have had

no previous experience. Many of this year's class are already assisting in making up the various casts, and with about 70 in the cast of "A Christmas Carol", many hands make light work in this department.

Miss Nancy Kenny announces that her next meeting will be on Thursday, January 7, at the Workshop, Second Floor, 173 McDermot Ave.

Little Theatre Workshop The workshop at 173 McDermot Avenue has had an exceptionally busy month. In the first place the shop was moved from the lower floor of the building to the second floor, and the rooms are much brighter. Then there were the costumes for the cast of around 70 in "A Christmas Carol". There were voluminous skirts, fischus, bonnets and flowered waistcoats to be made, to say nothing of the fussy little reticules for the ladies and the up-standing, winged collars for the men. It took a good many workers and a good many hours to have everything in readiness for the opening. Now the call goes out for helpers to prepare for the January production and any members who have an hour or two to spare in the afternoons will be welcomed.



The Winnipeg Little Theatre

PRESENTS ITS SEVENTIETH PRODUCTION

ORPHEUM THEATRE

December 25, 26, 28, 29 and 30

Matines: Friday and Saturday

"A CHRISTMAS CAROL"

by CHARLES DICKENS

THE PLAY PRODUCED BY JOHN CRAIG

OFFICE

Bob Cratchit	Wootton Goodman	Carol Singers:	Wilfred Baldwin, Huntley Cameron, Edward Mann, Gordon McKeown, Boyd Poole, Teddy Quinton, Douglas Somerville.
Scrooge	Wm. Radcliffe		
1st Visitor	R. V. Waitt		
2nd Visitor	John Bain		
Fred	Gurney Evans		

BEDROOM

Marley's Ghost	Rodger Wallace	Spirit of Christmas Past	Milton Howard
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SCHOOLROOM

Scrooge as a Boy	Eric Lehmann	Queen Elizabeth	Florence Enright
Ali Baba	Walter Koohtaw	Fan	June Lear
Sir Walter Raleigh	Robert Gordon		

WAREHOUSE

Fezziwig	D. S. Lofthouse	Friends	Ethel Watson
Dick Wilkins	Alfred Maxwell	"	Dorothy Bussell
Scrooge as a Young Man	Jack Flint	"	Jean Koohtaw
Mrs. Fezziwig	Priscilla Winchester	"	Isobel Cameron
1st Miss Fezziwig	Marjorie McLaren	"	Mimi Hollick-Kenyon
2nd Miss Fezziwig	Jean McCracken	Poulterer	H. M. Marsden
3rd Miss Fezziwig	Beatrice Gunn	Milkman	John Bain
Cook	Gwendolen Stainton	Boy from Over the Way	J. C. Turnbull
Housemaid	Violet Warren	Foreman	Walter Koohtaw
The Fiddler	D. Dickson	Baker	J. G. Rutherford
Granny	Norrine Duthie	1st Follower	Ernest Sinclair
Girl next door	Mary Hollick-Kenyon	2nd Follower	Jack Short
Boy	Timothy Hollick-Kenyon	3rd Follower	R. V. Waitt
Girl	Patsy Ann McBride		

EARLY LOVE

Scrooge's Early Love	Mary Wethey	Scrooge as a Young Man	Jack Flint
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BEDROOM

Spirit of Christmas Present		Walter Koohtaw
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CRATCHIT HOME

Bob Cratchit	Wootton Goodman	Peter	Norman Micklewright
Mrs. Cratchit	Dorothy Park	Boy Twin	John Waldie
Martha	Ruth Gordon	Girl Twin	Patricia Geraghty
Belinda	Georgie Roberts	Tiny Tim	Douglas Rain

FRED'S PARTY

Fred	Gurney Evans	"	Violet Stubbs
Fred's Wife	Mimi Hollick-Kenyon	Topper	Wm. Lightbody
The Plump Sister	Margaret Marsh	Guests	Bruce Murray
The Sister with the Roses	Ethel Barrie	"	Norman Russell
Guests	Edith Myers	"	Stewart Nutter
"	Phyllis Wydeman	"	Eneas Smythe
"	Florence Enright	"	Jack Fidler
"	Doris Aiken	"	Gordon Lowen
"	Kay Williams	Mr. Thompkins	Rodger Wallace
"	Jessie McKenzie	Spirit of Christmas Yet to Come	J. G. Rutherford
	Iva Coutts		

OLD JOE'S DEN

Charwoman	Priscilla Winchester	Undertaker's Assistant	Gordon Lowen
Laundress	Ethel Watson	Old Joe	H. M. Marsden

SYNOPSIS OF SCENES

STAVE I

- | | | | |
|----------|--------------------|----------|----------------------------|
| Scene 1. | Scrooge's Office. | Scene 4. | Fezziwig Warehouse Vision. |
| 2. | Scrooge's Bedroom. | 5. | Early Love Vision. |
| 3. | Schoolroom Vision. | | |

Interval. — Chimes will ring one minute before curtain rises.

STAVE II

- | | | | |
|----------|-----------------------|----------|----------------------|
| Scene 1. | Scrooge's Bedroom. | Scene 3. | Fred's Party Vision. |
| 2. | Cratchit Home Vision. | | |

Interval. — Chimes will ring one minute before curtain rises.

STAVE III

- | | | | |
|----------|-------------------------|----------|--------------------|
| Scene 1. | Old Joe's Den Vision. | Scene 4. | Scrooge's Bedroom. |
| 2. | Cratchit Family Vision. | | Scrooge's Office. |
| 3. | Churchyard Vision. | | |

Setting designed by V. Laura Borgford.

Costumes: L. Edna Mott and Geneviève Dollard in collaboration.

The carols directed by Ethel Kinley.

The dances arranged by Helen Lancaster.

Lighting: Stanley Younger.

Stage Manager: Charlie Krapko.

Director: John Craig.

Adaptation by W. A. Atkinson, Dickens' Fellowship Players, Toronto.



AULD LANG SYNE

Should auld acquaintance be forgot,
And never brought to min'?
Should auld acquaintance be forgot,
And the days o' auld lang syne?

For auld lang syne, my dear,
For auld lang syne,
We'll tak' a cup o' kindness yet,
For auld lang syne.

And here's a hand, my trustie friend,
And gie's a hand o' thine;
And we'll tak' a right guid willie-waught,
For auld lang syne.

For auld lang syne, etc.

We twa ha'e rin about the braes
And put't the gowans free;
But we've wandered mony a' weary foot,
Sin' auld lang sine.

For auld lang syne, etc.

ACKNOWLEDGEMENTS

The Winnipeg Little Theatre is grateful for assistance in presenting "A Christmas Carol", to W. H. McPherson, Crawford Salvage Company, the T. Eaton Company, Ltd., the Winnipeg Tribune, the Free Press, Kummen-Schipman Electric Company Ltd., and the Dominion Theatre.

VILLIKINS AND HIS DINAH

As Villikins and his Dinah were a-walking [one day
Her father came to her and thus did [he say:
Go dress yourself Dinah in gor-geous [array,
And I'll bring you a husband so [gall-i-ant and gay.

Refrain

Singing tourily, ourily, our-i-le-ay,
Singing tourily, ourily, our-i-le-ay,
Singing tourily, ourily, our-i-le-ay,
Singing tourily, ourily, our-i-le-ay,

Oh, father, dear father, the maiden [then said,
I don't feel inclined to be married
And all my huge fortunes I'd gladly [give o'er,
If you'll let me live single a year or [two more.
(Refrain)

As Villikins was a-walking the garding [around,
He saw his dear Dinah lie dead [on the ground,
With a cup of cold pizen that lay [by her side,
And a billet-doux which said 'twas [by pizen she died.
(Refrain)

Now all you par-i-ents, who think [you can rule,
Your children though grown-up [as though at a school,
And young MEN, who would wed the [first girl they set eyes on,
Take warning by Dinah and the cup [of cold pizen.

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VICTORIAN LONDON

THE wide, full skirts seen in this production of "A Christmas Carol" were worn in early Victorian days, and not the enormous crinolines, as many plays and pictures erroneously claim. The crinoline, in fact, made its first appearance in 1856 and continued to be popular — and to increase in size — until the middle '60s. These skirts sometimes measured more than six yards in circumference and caused a good deal of confusion in the streets. The gallant gentlemen who had heretofore offered their arms to their charming companions, were now prevented from extending this courtesy because they couldn't get close enough!

* * *

Top hats, commonly known as "chimney pots", came into general fashion for men in the '30s and for many years were in almost universal use. Steeple-jacks and sewer-men, crossing-sweepers and road-menders, cricketers and athletic champions, all went about their work or sport in tall hats. Busy men carried their documents, doctors their instruments, and most people their handkerchiefs, in the spacious cylinder.

* * *

Street trade in Victorian times was extensive and widely spread. Fried fish, hot eels, pickled whelks, sheep's trotters, ham sandwiches, pea soup, hot green peas, penny pies, plum-duff, meat puddings, baked potatoes, spice-cakes, muffins and crumpets, Chelsea-buns — all these were sold in the streets

as well as tea and coffee and other drinks. The sandwich-board was a favorite form of advertisement and their placards were wondrous to behold.

* * *

Victorian London had its own picturesque slang. One of the common types was the use of a word spelled backward — or approximately so. Thus a penny was called a "Yenep", two pennies "Owt Yeneps". "Yes" became "Say", and the less reverent of the street folk called a guardian of the law "Slop", the word "police", pronounced backward, being "silop". One spoke of sleep as "a wink of the balmy", and "Pass me the rosy" meant a request for wine. "Does your Mother know you're out?" was yelled after the young dandies of the time, and "Who's your hatter?" was also guaranteed to ruffle their dignity.

* * *

The London streets were noisy to an extent it is now difficult to appreciate. They were paved with rough granite blocks — wood-paving was tried in Cheapside and given up as a failure — upon which innumerable hoofs combined with the broad iron tires of the heavy drays, omnibuses and carts to keep up an unending clatter and rattle. Regulation of traffic was little attended to, stoppages and entanglements were common and when they occurred aroused a perfect babel of shouts and yells from drivers. Innumerable street-vendors, musicians, ballad-singers and the like did their utmost to be heard above the din.

BEHIND THE SCENES

The production of Dickens' "A Christmas Carol" required more than the usual off-stage preparation, and the following have nobly assisted in the workshop:

Painting:—V. Laura Borgford, Kay Scott, Richard Nedd, Alberta Collard, Arthur O. Smith, Ethel Barrie, Flora McRae, Frances Congalton and Erling Farstad.

Construction:—Charlie Krapko, Norman Torp, Jack Short and Gunnar Myrvold.

Properties:—Dorothy Shragge, Ellen Green, Cora Leitch, Henry J. Baker, Dorothy Howey, Eva Bourne and Audrey Flook.

Prompting:—Vera Douglas, Margaret Kerr, Margaret Cotttingham and Alice Muse.

Costumes:—Supervision: Irene Craig; In charge: Mrs. Arthur E. Hopkins and Mrs. Jack Scott; Assisted by: Mrs. A. Smith, Mrs. T. L. O. Williams, Mrs. Peter Myrvold, Mrs. R. H. Lear, Mrs. Greame Norman, Mrs. A. H. S. Murray, Mary Wethey, Pamela Kristjansson, Mrs. G. F. Klein, Miss Mather, Mrs. B. R. Mahana, Mrs. H. Lear, Ellen Green, Ann Pickering, Mrs. Wm. Taylor, Jean Smith, Richard Nedd, Norma Douglas, Peggy Murphy, Margaret Swain, Betty Cann, Alice Stevens, Mary Anderson, Ethel Barrie, Beatrice Gunn, Cora Leitch, Isobel Cameron, Flora McRae,

Lillian McRae, Norrie Duthie, Mrs. F. H. Birdsall, Mrs. A. Bertzle, Arthur O. Smith, Doris Aiken, Jean McCracken, Violet Warren, Edith Myers, Ethel Watson, Kitty Moar, Eva Bourne, Lillian Gilbert, Dorothy Howey, Peggy Gray, Thomasine Gallimore, Jean Galloway, Barbara Griffin, Mrs. Hollick-Kenyon, Miss Simone, Esther Zimmerman, Mrs. J. Rain, Marjorie McLaren, Hallyon Conn, Mrs. Cox, Jean Koohtaw, Mary Hollick-Kenyon, Helen Congalton and Mrs. Morton.

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